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Art Publications.

BOOKS.

ENGLISH COAST SCENERY. By Clarkson Stanfield, R. A.—New York, J. W. Bouton.—This handsome volume presents a series of very finely executed engravings on steel, of the most picturesque towns and harbors along the English Channel and the South Coast, to Land's End, with appropriate and concise letter-press descriptions. The reader is also carried across the channel to Guernsey and the Isle of Wight, allowed a look at Calais, St. Malo, and then along the Coast of Brittany to Havre de Grace, Dieppe and Boulogne on the French Coast. The trip is a fascinating one, the interest of the descriptions being enhanced by readable scraps of local history. The naturalness and perfect detail of every drawing in the volume are delightful; but this is not surprising, for the fame of the artist, probably the greatest of English marine painters, led us to expect as much.

L'ART—Paris, Eugène Véron; New York, J. B. Bouton.—The prospectus of this really admirable and unique art review for 1879 is before us. It promises great things to its subscribers, not the least of which is an etching of exceptional size (22½ x 11½ inches), by Adolphe Lalauze, of Hans Makart's famous picture, "The Entry of Charles V into Antwerp," which was the chief painting at the late Paris Exposition, where it was awarded the medal of honor. We have not seen the etching, but if it gives anything like an adequate idea of the splendor of the original, we should say that it will be worth the cost of the whole magazine for the year. Of *L'Art* itself, it is hardly necessary to speak; for what art amateur is not familiar with its dainty typography and paper, and superb wood engravings, etchings and fac similes?

ELEMENTS OF DESIGN, by Dr. W. Rimmer.—Boston, Lee & Shepard. This work is intended for the use of parents and teachers. It takes the edge off many supposed difficulties in drawing, by furnishing the pupil with a key to their mastery. By the easiest of stages he is led along from one illustration to another, until, surprised, he finds he has learned the first principles that underlie all true drawing.

ART CULTURE is an illustrated 12mo., published by John Wiley & Sons as a text-book for schools and colleges. It is a methodical compilation from the art lectures of John Ruskin, arranged and supplemented by Rev. W. H. Platt. Among the subjects treated are: "Schools of Art," "Lines," "Composition," "Tone," "Light," "Color," "Chiaroscuro," "Landscape," "Sculpture," "Architecture," etc., each illustrated by examples, either on wood or in lithography. There is at the end a valuable addition in the form of a new glossary of art terms and an alphabetical and chronological list of artists. The volume is likely to prove of considerable value to students as a grammar of art principles and technicalities.

PITON'S CHINA-PAINTING IN AMERICA.—New York, John Wiley & Sons. A more serviceable aid to the practice of decorative art by amateurs has not been given in this country than in the two portfolios of designs for plates and plaques which lie before us. The second portfolio, devoted to Japanese designs, is quite new, and we are indebted to the courtesy of the publishers for the advance sheets. Mr. Piton, the author, is principal of the National Art Training School at Philadelphia, and his capital little treatise on china-painting and the practically selected plates which accompany it are sufficient evidence to our mind that he is the right man in the right place.

THE STUDIO ARTS, by Elizabeth Winthrop Johnson.—New York, Henry Holt & Co. It is somewhat late to notice this useful little volume, which we hope has already a large circulation. It aims to give a general view of the theory, practice and history of art, with brief biographies of the ancient and modern masters, so arranged as to illustrate the natural divisions of art and the main characteristics of its development in the several schools. In addition, we find an outline biography of art, a practical table of contents and an index of artists. The volume consists of one hundred and sixty pages, and it is astonishing how comprehensively the subject is treated in such a limited space. The author, however, makes a mistake, we think, in her new division of the arts into decorative art, pictorial art and sculpture. We know of no reason for departing from the established division into architecture, sculpture and painting. Are not sculpture and painting themselves decorative arts in the best meaning of the term?

ARTISTS' MATERIALS.—New York, F. W. Devoe & Co. The superbly printed catalogue issued by this well-known house, although of course a purely business enterprise, is justly entitled to a place in our notices of art publications. The lavish expenditure on its irreproachable illustrations and typography would appal a less enterprising firm; but we do not doubt that the increased reputation for artistic taste and liberality which this beautiful volume will earn for Messrs. F. W. Devoe & Co. will eventually more than recompense them for their outlay.

TILTON'S HANDBOOKS OF DECORATIVE FORM, No. 1.—GREEK ORNAMENT.—Boston, S. W. Tilton & Co. This handsome pamphlet gives twelve plates of Greek decoration applied to pottery and architecture, printed in the original colors. Most of the examples have been taken from the museums of Paris and London, and have been selected with excellent judgment. The explanatory letter-press is by William R. Ware, professor of architecture in the Massachusetts Institute of Technology.

HINTS TO CHINA AND TILE DECORATORS.—Boston, S. W. Tilton & Co. The instruction contained in this pamphlet is just what is needed by beginners in china-painting. It is a reprint from the English of John C. L. Sparks, with some changes by the American editor.

TILTON'S NEEDLEWORK SERIES.—Boston, S. W. Tilton & Co. We have received numbers 1 and 4 of these useful little handbooks. The one is devoted to art needlework and decorative embroidery, and the other to plain needlework. They are reprints from the English, with some additional suggestions by the American editor, Lucretia P. Hale, who has done her work very creditably. We have from the same source a package of six designs in outline for art needlework, accompanied by the necessary instructions.

FLAXMAN'S OUTLINE DESIGNS, First Series.—Boston, S. W. Tilton & Co. These are intended for art studies and decoration, and are admirably suited to such uses. Explanatory text accompanies the designs.

DESIGNS AND INSTRUCTIONS FOR DECORATING POTTERY in imitation of Greek, Roman, Egyptian and other styles of vases, by the same publishers, tells its purpose fully in its title.

THE INFLUENCE OF MUSIC ON HEALTH AND LIFE, by Dr. H. Chomet, translated from the French by Mrs. Laura A. Flint.—New York, G. P. Putnam's Sons. In this curious little volume Dr. Chomet advances theories that are so novel and unexpected as to excite surprise and incredulity. His views are all interesting, however, and many of them appeal at once to the mind of the reader. He takes issue with the savants as to the nature and origin of sound, repels the accepted theories, and boldly announces his belief in the existence of a sonorous or musical fluid, subject to the same laws and causing similar phenomena as other imponderable fluids. The work will repay perusal. It is well printed, with large, clear type, in square 16-mo. form, and contains 242 pages, neatly bound in green cloth.

POTTERY—HOW IT IS MADE, ITS SHAPE AND DECORATION.—New York, G. P. Putnam's Sons. The author, Mr. George Ward Nichols, makes in this carefully-written work a timely addition to our ceramic literature. It is at once a contribution to the history of pottery and a practical instructor in decoration. Not the least useful feature is the bibliography of standard works upon the ceramic art given at the end. The book contains 42 illustrations, both in black and color.

PUTNAM'S ART HANDBOOKS.—New York, G. P. Putnam's Sons. Four of these handy little volumes have been issued thus far: "Figure Drawing," by Charles H. Weigall; "Sketching from Nature," by Thomas Rowbotham; "Flower Painting," by Mrs. Wm. Duffield; and "Landscape Painting," by W. Williams. They are all reprints from English editions, and are edited by Susan H. Carter, principal of the Women's Art School, Cooper Union, who has done her work with such effect as to produce a series of really practical handbooks, free from unnecessary verbiage. The text is judiciously illustrated by well-executed designs. The four books are printed in square 12-mo., on heavy toned paper, with neat, flexible covers, and contain 53, 74, 46 and 74 pages respectively.

X-Y-Z RAILROAD AND STEAMBOAT GUIDE.—New York, Waring. This is an invaluable handbook for travelers arriving in New York, or about to journey hither, giving as it does all information as to the location of railway stations and steamboat piers, with time schedules, fares, distances to stations, etc.; from given points, street-car and omnibus routes, carriage fares, and many other facts of the greatest importance to the stranger. The entire work is cleverly arranged with a view to simplicity and conciseness, while nothing is omitted that can be of service. It is indexed as easy as A-B-C.

BRENTANO'S AQUATIC MONTHLY AND SPORTING GAZETTEER.—The first number of the new series of this monthly is to hand, with a full and faithful record of the doings of yachtsmen, rowers, riflemen, horsemen, cricketers, base-ball, lacrosse and polo players, athletes, walkers and runners, all over the world. As a magazine of reference we should think it must prove to be almost invaluable to those for whose benefit it is issued. The editor is Mr. Charles A. Peverelly, whose name has long been most creditably associated with amateur nautical interests, and the publisher is Mr. August Brentano, Jr., who has largely inherited the enterprise of Brentano père.

NEW PHOTOGRAPHS.

SARONY is making extra large photographs which he calls panels. If he would make them larger still, so that they might be the actual width of an ordinary door or window panel and used for such, we are confident that they would become popular. The two specimens before us are respectively Miss Rose Coghlan as "Lady Teazle" and Mr. John Gilbert as "Sir Peter" in the "Screen Scene" from "The School for Scandal." The admirable composition of the former with its skillful arrangement of light suggests how great are the possibilities of photography for decorative purposes. What more delightful for a person fond of the drama than to have his own little private room ornamented with panel portraits of his favorites? The musician, the artist, and the sportsman might follow the bent of his peculiar tastes after the same manner; while the family man of small means might surround himself with his "lares and penates" at a comparatively trifling cost. The photographs should be "glacée" or well varnished, so that Bridget, if she pleases, may wash their faces as often as she may have to perform a similar office for the juvenile members of the family.

We have also received from Sarony some admirable photographs of Baudet and Florence Ellis in "The Little Duke." The poses of the figures are thoroughly artistic, particularly in the Tent Scene. Some late portraits of the danseuse, Minzelli; one of Miss Elsie Moore, an actress whose face we are not familiar with, but who makes a charming picture; a good likeness of Whiffen as the Admiral in "Pinafore," and a fascinating one of Miss Coghlan as Lady Teazle, are also before us.

Notes and Hints.

DINNER TABLE DECORATION.—The white table-cloth at dinner is nearly covered by many of the decorations used, and some women dispense with it entirely, and fill its place with a covering of a bright color, upon which white ware may be used without looking too cold. Pink, gray and buff damasks, and white damasks with colored borders or trimmed with colored fringe and laces, are used. Woolen materials, copied from old models, silk damasks and embroidered linen have also been employed, and even black satin. Another style is to have the center and the outer edge of the cloth of plain damask and to place the dinner in the former and the plates of the dinner upon the latter, and between them to lay a band of colored satin, bordered with leaves, berries, flowers, ferns or mosses. Turkey red can be used for this border and is better than anything else with those flowers that retain dampness.—[Boston Transcript.]

An English dinner table is always lighted with candles, each provided with its small rose-colored shade, a plan much better adapted for the preservation of the flowers than the custom of illuminating a dining-room as if it were a lecture hall. The immense candelabra of other days have all disappeared, and their place is taken by others much more modest in size, but elaborate in decoration.—[Boston Transcript.]

HOME MADE COLOGNE WATER.—A superior article of cologne can be made by any lady at home, so cheaply as to surprise her, and much better than that usually bought, as follows: Thoroughly dissolve a fluid dram of the oil of bergamot, orange and rosemary each, with half a dram of neroli and a pint of rectified spirits. Another way, and one that will produce as fine a quality as if made from cologne itself, at much less than the chemist's prices, is to mix with one pint of rectified spirits two fluid drams each of the oils of bergamot and lemon, one of the oil of orange, and half as much of that of rosemary, together with three-quarters of a dram of neroli and four drops each of the essences of ambergris and musk. If this is afterwards distilled, it makes a perfect cologne, but by being kept tightly stoppered for two or three months it becomes exceedingly fine.

TO SEND FLOWERS BY POST.—Flowers can be sent safely by post by previously dampening the stalks only of the flowers and laying them in green leaves in a stout card-board box, tying the box securely with string both ways; but the address must be written on a tag, and tied to the box with stout string, letting it hang, so it can be stamped at the post office without injuring the box.

SOME LABORERS digging flints near Eastbourne, England, recently, struck on an earthen vessel, containing 685 ancient Roman coins, consisting of specimens of Valerianus, A. D., 254; Gallienus, Salonina, Saloninus (his wife), Postumius, Victorinus, Tetricus, Claudius, Gothicus, all about the same date. The coins are therefore a little over 1,600 years old. The vessel which contained them was broken by the pick, but the fragments were carefully collected.

A NOVEL HANGING BASKET.—Take an old straw hat, and rip off a few of the outside braids, cover the outside with moss, and line the inside with green cambric, and you have a pretty and novel hanging basket. Moss gathered from stones and old fences is the best. Use common paste, with a little glue added, to attach the moss.

A CHEAP VASE.—Here is a cheap, but pretty, oddity in the way of a vase. Take an old goblet with the bottom broken off about an inch below the cup, and a small flower-pot. Crowd the stem of the goblet through the opening in the bottom of the pot—a "thumb-pot"—from the outside. Ornament the sides of the goblet with decalcomanie pictures, and cover the base or pot with lichens or soft gray moss. The vase can hold bouquets of dried grasses or flowers.

A PRETTY, but expensive, style of decoration for reception rooms is coming in vogue: Velvets, stuffs and silks of the last century, old tapestry, etc. Rich, faded old draperies are hung over sofas, screens, pianos, and even on the walls; old china vases, etc., are also prominent. Pianos, instead of standing to the wall, are turned into a corner, draped with old Henry II embroidered velvet, or Louis XV silk. All these old things are at present worth almost their weight in gold, France, Italy and Spain being ransacked for them; and the Lyons and Paris manufacturers are kept busy producing imitations of them, some of which are surprisingly clever.

THE UNION OF INDUSTRY AND ART.—Mr. Gladstone, recently addressing the villagers of Hawarden, after deprecating the prevalent reluctance to follow occupations entailing labor with the hands, spoke as follows:—"People should recollect that handicraft itself is capable of being raised to a very high description of art, and of yielding a very high standard of remuneration. I cannot tell you how anxious I am to impress that upon the minds of young people, and how certain I feel that the lesson is one of great importance to the people of this country. Let them perform their work in the spirit of an artist; let them try to give it excellence, and make a thing that not only will sell, but as good as they can make it; as useful, as well put together, as well proportioned, as pleasing to the eye, as full of beauty as they can make it; and the more they try to do it the better they will be able to do it." These are wise thoughts, and should be carefully studied by every workman.

TO CLEAN ALABASTER ORNAMENTS.—A good recipe for cleaning alabaster ornaments, is to take two parts of soda, one of pumice stone, and one of chalk, mix them into a fine powder, and make them into a thin paste with cold water; brush the paste into the ornaments with a stiff camel-hair brush, and brush out again with clean water, the ornaments standing in a basin during the operation.